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ENGLISH, KENT. Several Works Over the Year. (January, 1970) Directed by: Mr. Gilbert Carpenter

A presentation of eight works, one invited, was exhibited in the Weatherspoon Gallery, University of North Carolina at Greensboro, from January 5 to 12, 1970.

35mm color slides representing the exhibit are on file at the University of North Carolina Library in Greensboro.

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Several Works Over the Year

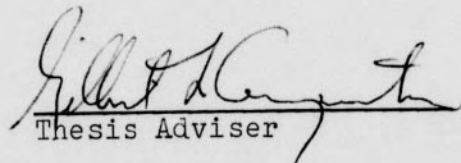
by

Kent English

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
January, 1970

Approved by


Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following
committee of the Faculty of the Graduate School at The
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Jan 8, 1970
Date of Examination

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Pink Acetate Over Mirror Under Glass

Maybe Dreaming

Maybe Flushing

Maybe Swimming

Inside the back area of the inner gallery there is a cluster of seven units. The units are the same, and each unit conforms to the following description. A pink 2' x 3' mirror is placed on the floor, and is made pink by stacking a sheet of pink acetate and a sheet of plate glass on top of it. A white six inch glass ball, filled with plaster, hangs from the ceiling on a brass chain directly centered above the mirror. The chain is attached to the glass ball by being set in the plaster. On the ceiling there is a light that lights the mirror and produces a pink reflection back on the ceiling. A separate cluster of 100 small round metal discs is distributed across the floor area with concentrations on the mirrors.

The seven lights of the units are directed in such a way as to produce only seven reflections on the ceiling and some reflections on the wall. The reflections on the wall are made from the lights of other units reflecting off the mirrors of the units close to the wall. These reflections

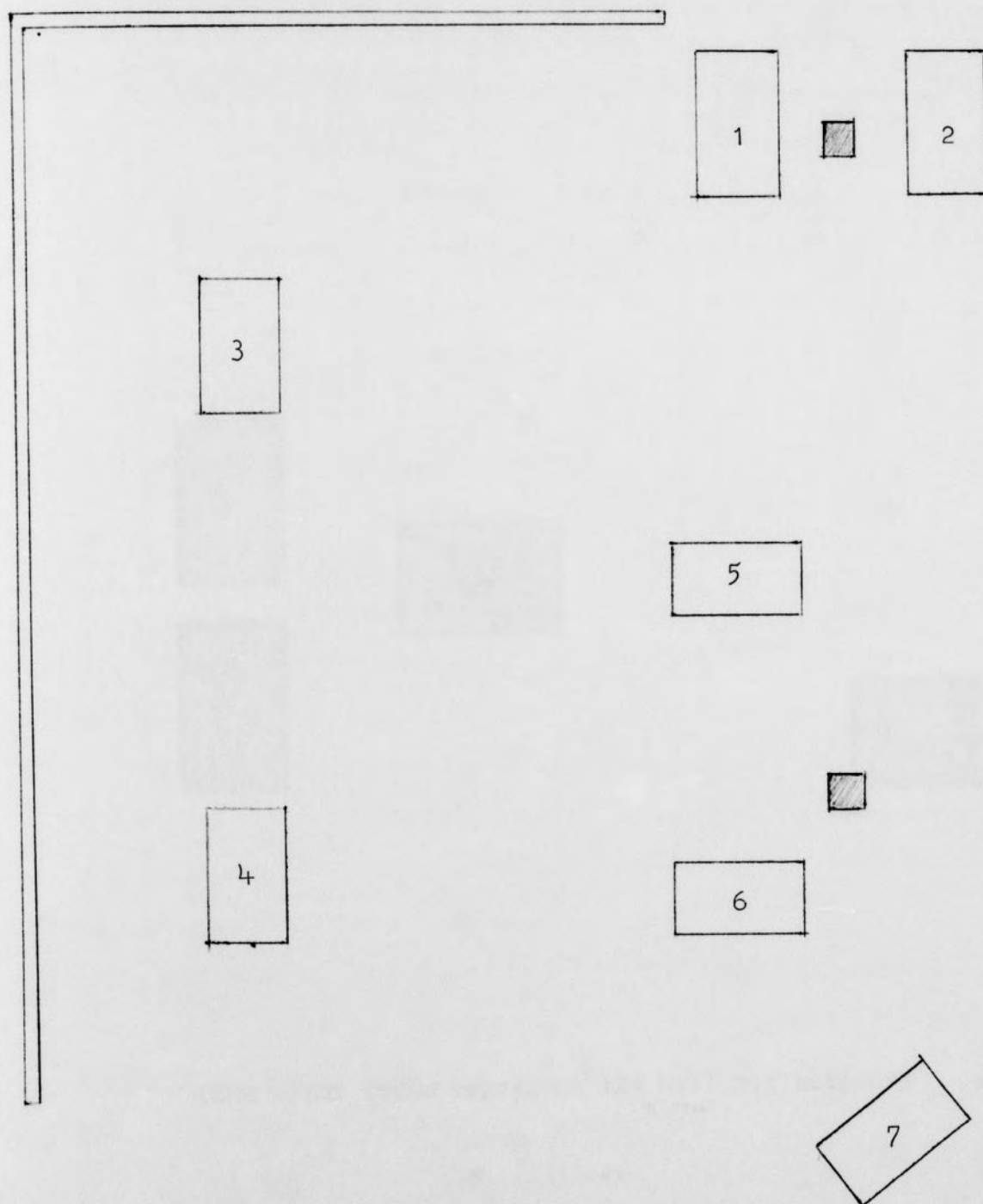
were carefully chosen and there were four wall reflections in all.

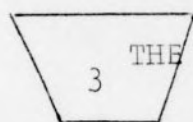
There are several important factors that determined the placement of the units. The nature of the unit itself is one of a proportional flux between the mirror, its light source, and its reflection. Thus, I was able to control a wide number of reflection-mirror possibilities. The first decisions were made according to the room which the piece was in; in this case, these decisions dealt mostly with walls, corners, and columns, as well as with the space itself. These units described room qualities, such as: on a corner unit where the mirror was placed on a diagonal 10' from the corner, its reflection on the ceiling is directly butted to the corner. Other units were placed in relationship to these units, creating movements and groups. Each unit's placement affected the nature of the cluster. Thus, the units should be thought of as self-dependent elements that belong to a compound of one genuine structural connection. Each unit, then, is one with the others and is of one whole.

MATERIALS

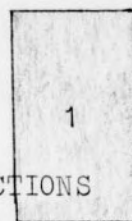
1. seven 1/4" mirrors (2' x 3')
2. seven sheets 1/4" plate glass (2' x 3')
3. seven sheets of pink acetate (2' x 3')
4. 100 rosettes
5. seven lengths of 8' brass chain
6. seven glass balls filled with plaster
7. seven gallery spotlights

THE PLACEMENT OF THE MIRRORS

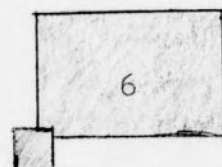
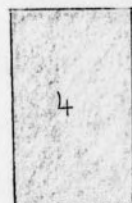
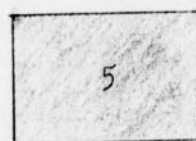
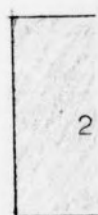
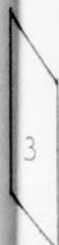
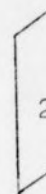




THE PLACEMENT OF THE REFLECTIONS



5



(The clear forms represent the wall reflections)

